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The conditional *gagnerois*, in the second line, seems out of keeping, and, very naturally, it has somewhat puzzled recent editors of the text. If a full stop were assumed at the end of the second line, a future would not be inadmissible, so far as the sense goes, and, no doubt with this idea, Prof. Sumichrast² has translated: "By the sweat of thy brow thou shalt make a wretched living; after . . .", etc. But where and when, in what dialect, patois, or even argot, can be found a 2d. sg. future in *-ois*? A 2d. pl. future in *-ois* is, of course, common enough; but I believe there is no instance recorded where the anomalous *j'étions trois capitaines* is found in the second person; besides, the singular is unmistakably called for here. This substitution of the future, which Prof. Joynes³ partially approves, seems to me further discredited by the traditional punctuation, which points clearly to a very intimate connection between the first two, and the last two lines.

Perhaps the only way of retaining the conditional as it stands, is that suggested to me, in a recent private letter, by Prof. A. Horning. From this letter I take the liberty to quote:

"Il se peut (he says) que le quatrain ne soit qu'une partie d'une chanson existant avant le dessin de Holbein. Alors le sens serait: tu gagnerais (conditionnel) encore maintenant, au moment présent, ta pauvre vie, si la mort ne venait t'enlever. Ce sens me paraît fort satisfaisant, tandis que le futur semble convenir moins bien . . ."

This is an interesting interpretation, and, in regard to it, I can only remark that, to my mind, it is extremely difficult to construct a protasis from such a direct phrase as: *Voici la mort*. Following now a suggestion of Prof. Horning's own, I wish to propose what seems to me, on the whole, a more satisfactory solution of the difficulty.

My correspondent further says:

"Si les vers ont été faits pour le dessin,⁴ le sens demanderait un imparfait (tu gagnais ta pauvre vie, au moment où la mort t'a surpris). Cet imparfait est exclu, il est vrai, par la mesure du vers."

But it is not necessary to go back many decades before the time of Holbein (1497?–1554?) to find the infinitive *gaaignier* trissyllabic, and

² See his edition, Heath's *Modern Language Series*, 1892.

³ In his edition, H. Holt & Co., 1896.

⁴ It would be very useful, at this point, to refer to G. Sand's description of the Holbein engraving—too long to quote here.

⁵ For the chronology of the phonetic changes involved, see Suchier, in Grüber's *Grundriss* i, pp. 576, 587. Cf. Schwan-Behrens, 2 365.

the imperfect trissyllabic also: *gaaignois*. This reading not only satisfies the measure, but the sense also in a very striking manner. If the imperfect be the correct reading, the verses were certainly not made for the engraving, but the engraving for the verses, and surely the complete accord of the two may be as reasonably explained one way as the other.

It remains to account for the substitution of the conditional for the old imperfect. But what proceeding is more common—being indeed inevitable—in the rejuvenation of old poetry, than the liberal use of just such *chevilles*—both words and syllables—to fill in, more or less skillfully, the gaps left by disappearing vowels? I choose, almost at random, a trio of examples—two from the MSS. of the *Lays*, and one from those of the *Fables*, of Marie de France.⁶

Lays, p. 68, text:

que li produme n'unt seïl.

MS. S:

que li produme n'orent seu (=su);

p. 161, text:

Puis si le laist tant jeïner.

MS. S:

Puis si le laisse tant jeuner (2 syls.)

Fables, p. 89.

MS. P has: *Par (Car?) plusors fies* (for *fières morderoie* (for *mordroie—mordrois*).

Finally, the apparent indifference to the damage wrought to the meaning by the change from imperfect to conditional, would be only another indication of the wholly popular character of the quatrain at the time when Holbein took it up and used it with such effect.

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GERMAN LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Our school editions of Storm's *Imensee* have given currency to a very prevalent misconception by locating the scene of the body of the story near the author's birth-place, in Schleswig, or at least somewhere in North Germany.

In the Introduction to the edition published by Messrs. D. C. Heath & Co. (p. iv), Dr. Bernhardt says:

"In his landscape drawing, Storm never leaves the limits of his native district; but in this he shows his unexcelled talent in picturing

⁶ Warnke's editions, *Bibliotheca Normannica*, iii, vi, 1883 and 1898.

the sunburnt heath, where the bees are humming, the dusky woods, through which the fair Elizabeth strolls; or the rolling sea, that yonder near the old gray town breaks with tumultuous waves upon the sandy shore."

In a note on *in einem etwas südlichen Accent* (p. i), he says (p. 47):

"This remark suggests the idea that the old gentleman of our story for many years had been away from his home in Northern Germany."

In the Introduction to the edition published by Messrs. Henry Holt & Co., Mr. Burnett says (p. iv):

"Storm is a thorough realist and draws upon the resources of his native district for the material of his sketches. He is fond of heightening the effects of his stories by a simple but effective local background. His love of nature is a prominent characteristic of all his writings, and appears very conspicuously in *Immensee*."

On the 'southern accent' the note (p. 50) is:

"The scene of the story is presumably laid in Schleswig, or somewhere in North Germany, and the implication is that after the melancholy ending of this episode of his youth, the hero of the story spent several years, or perhaps the most of his life, in South Germany."

In a note on p. 58, *Immensee* is spoken of as a "fictitious North-German country seat."

Mr. Dauer in the edition published by the American Book Company, makes no statement on the subject (but locates Husum, Storm's birthplace, in Holstein instead of Schleswig).

In the English edition published (also in New York) by Maynard, Merrill & Co., Mr. Beresford-Webb says (p. iii):

"The author was brought up in the surroundings he so vividly and picturesquely describes."

All this is about as logical as to place the scene of *Uncle Tom's Cabin* in New England because the author was born there. The distinctness of color and exactness of detail in the scenic background of *Immensee* is one of its most striking literary characteristics, especially in contrast to the intentional indefiniteness of much of the human foreground. The emotional aspect of this treatment is colored by Storm's own personality, and this, in turn, doubtless by his early surroundings, but the scenic detail is definitely and intentionally Southern German. One feature is absolutely decisive, and a number of others are sufficiently characteristic to complete the local color, though not to make it realistically provincial, as would have been the case if the author were describing his native district. The large open vineyards of *Gut Immensee* are as out of

place in Schleswig-Holstein as a cotton plantation in Maine. Grapevines are grown all over Germany, and even in Denmark, by training them on the south sides of whitened walls, which reflect the sun, just as cotton might be grown in Maine, if it were worth while, but *vineyards* belong exclusively to Middle and Southern Germany, in fact, are the very feature by which, to the German imagination, the South is chiefly distinguished from the North. The northern limit of vine-culture in Europe crosses Central Germany in an irregular line, whose landmarks are Bonn on the Rhine, Frankfurt on the Main, Naumburg on the Saale, and Grünberg and Bornst on the Oder—the most northern point being considerably south of the latitude of Berlin. This fact makes the question of location fundamental and not a mere detail.

The scenery of *Immensee* contains none of the characteristic features of a Schleswig landscape; all of its features may be southern, and some of them must be. Ninety-five percent of the hops in Germany are grown in the South, though they are found in limited districts further North. The *aufgebundene Pflirsisch- und Aprikosenbäume* might, in favorable locations, belong to any part of Germany. The *Spritzfabrik*, if intended for the distillation of spirits from grain or potatoes, might be northern, but if for the distillation of fruit brandy it would have to be southern, and would not be characteristically German at all. The *Heidekraut* openings are not the 'sunburnt heath' of the North, and the description of the forest vegetation points to an earlier ripening of flowers and fruits than belongs to the northern region.

The scenery of *Immensee* is too mountainous for Schleswig-Holstein, whose only hill region would hardly offer a distant view which *durch blaue Berge geschlossen wurde*.

The use of dialect is sparing and not realistic. The peasant's speech is colloquial rather than pure dialect, but it is distinctly not North German, and the address to Reinhardt as *der Herr* is a southern usage, as is Erich's exclamation *gelt* and Reinhardt's greeting *Gott grüss dich*. The derivation of the word *Immensee* (*Imme*, 'bee,' common in northern and southern, but not in central dialects) is of less importance in an imaginary than in a real place. Storm probably took the name from that of a well-known Swiss lake without reference to its derivation.

The songs which Reinhardt receives from his country friend are southern, for they include Tyrolese *Schnaderhüpfel* (which, by the way, Erich seems to be able to understand). Of the two songs of this collection given in our story, one is common all over Germany, the other is Storm's own composition.

The native city of Reinhardt and Elizabeth is located by the fact that it is near enough to *Immensee* for Erich to send the canary and to come himself as a frequent and over-persistent lover. The city in which we first meet the hero as an old man, on the other hand, is defi-

nately located in North Germany by the mention of the 'southern accent,' and by the North German words *Pesel* and *Hausdiele*.

In view of the number of students who get their first knowledge of Germany as well as of German from the story of *Imnensee*, it seems to me that attention should be called to this prevalent misconception.

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RICHARD MULCASTER.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the March number of the last volume of this Journal (xii, 1897) Mr. Leo Wiener has devoted several pages to Richard Mulcaster. He regrets that this pioneer of English Philology in the sixteenth century has been entirely forgotten, and he concludes by saying that "it is now time to open for him the gates of the histories of language and literature." I beg to state that Mulcaster is not unknown to those who have studied the history of Modern English sounds on the basis of Ellis' admirable work *On Early English Pronunciation*. In the third volume of this store-house of information, published 1871, he gives on pp. 910-915 copious extracts from Mulcaster's *Elementarie*, and those materials have been made use of; for example, by Kluge in Paul's *Grundriss der Germanischen Philologie* i, 859, and by myself in *Anglia* xiv, 277, 295, xvi, 463.

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SPANISH READINGS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Upon preparing the corrections for the second edition of my *First Spanish Readings*, I have worked carefully through the lengthy review given it in your columns (vol. xii, Dec. 1897, 499-511; vol. xiii, Jan. 1898, 39-59) by Dr. De Haan, and I feel that I ought to say a few words in answer to the serious charges brought forward by him.

My plan in preparing the *Reader* was to give in the Glossary only the literal meaning of the words and to leave all additional help to the teacher, the Notes and the Grammar. For this reason no attempt was made to translate idioms, where the subjective point of view is of such prominence, and where the best translation is so often merely a hindering crutch. I see now that it would have been better to be less conservative, and I have made use of Dr. De Haan's criticisms, wherever it was possible to do so.

There is, however, a very large number of instances, where either the Glossary or the Notes were quite sufficient, and where it would be impossible to accept the translation suggested by Dr. De Haan. I will cite a few typical cases; p. 4, l. 2: *al volver una calle de rosas*, "upon turning around the corner of a path of roses" (Note, 'upon turning into a path of roses'); p. 13, l. 20: *mañana sobrevivire-*

mos los dos á la batalla, "to-morrow we two shall live longer than the battle"; (Gloss., 'to-morrow we two shall be surviving the battle'); p. 36, l. 13: *en el colmo de los días*, "in the superabundance of his days" (Gloss., 'in the prime of his days'); p. 49, l. 12: *fué ludibrio y befa*, "he was the laughing-stock and the laughing-stock" (Gloss., 'he was the derision and the scorn'); p. 51, l. 18: *el corralón se venía abajo de aplausos*, "the court tumbled down with applause" (Gloss., 'the court came down with applause'); p. 106, l. 32: *el súbito apagar se del universo*, "the sudden snuffing-out of the universe," (Gloss., 'the sudden destruction of the universe.')

The following instances, where the Glossary is deficient, show the some unacceptable English: p. 57, l. 17: *domada á la alta escuela*, "trained in high horsemanship"; p. 67, l. 26: *y cuando el toro tira la cabezada*, "and when the bull lets fly the blow with the head"; p. 72, l. 1: *por una corrida de toros dejo yo la gloria eterna*, "for a bull-fight I forsake eternal glory"; p. 72, l. 13: *estirar la pata*, "to kick the bucket."

In another large number of cases Dr. De Haan merely adds an unnecessary synonym: p. 3, l. 26: *tornar*, "to go back," (Gloss., 'to return'); p. 13, l. 3: *murmurar*, "to whisper" (Gloss., 'to murmur'); p. 37, l. 33: *sayón*, "henchman" (Gloss., 'executioner'); p. 51, l. 19: *corrido*, "filled with shame," (Gloss., 'ashamed'); p. 61, l. 11: *solicitar*, "to seek to obtain," (Gloss., 'to court'); p. 84, l. 23: *dejar*, "to abstain," (Gloss., 'to leave off'); p. 95, l. 5: *dar rienda suelta*, "to give vent to," (Gloss., 'to give free rein to'). The review is filled with instances of a similar nature.

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BOIL, JOIN, AND BILE, JINE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—It was not until now that I became acquainted with Mr. Edwin W. Bowen's article on "The history of a Vulgarism" in vol xi (1896) of your Journal, p. 185 (col. 370), discussing the pronunciation of *boil*, *join*, etc., like *bile*, *jine*. Allow me to call Mr. Bowen's and your readers' attention to the fact that this subject was treated by me six years ago in the *Anglia* (vol. xiv, p. 266-302). I tried to show that *oi* (*oy*) in Middle English as well as in Early Modern English had two pronunciations answering the different sounds of their Anglo-Norman (and French) bases. The one was [*oi*], which is general now; the other was [*iü*], which in the first half of the seventeenth century developed into [*ai*], just as *u* (in *but*, *sun*) into [*ə*], and so became identical with the sound of M. E. *i* as in *time*. This pronunciation was gradually supplanted in educated speech by the sound [*oi*] suggested by the spelling, but it is still alive in the vulgarisms *jine*, *bile*, etc.

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